

# AMERICAN ART NEWS.



VOL. VII. No. 7.

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SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

*For Calendar of Special New York Exhibitions see page 6*

### New York.

**Bauer-Folsom Co.**—Selected American paintings. Antiques, art objects and decorations.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.

**C. J. Charles.**—Works of art.

**Caussa Galleries.**—Antique works of art.

**Iontross Gallery, 372 Fifth Avenue.**—Pictures and sculptures by A. Phinister Proctor.

**Noé Galleries, 477 Fifth Avenue (Cor. 41st St.),** opposite Library.

**Powell Gallery.**—Paintings—Artistic frames.

**Louis Ralston.**—Ancient and modern paintings.

**The Rice Gallery, 45 John St.**—Paintings by Karl Emil Termohlen.

**Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.

**Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.

## GEN. HAWKINS' NEW RUBENS.

In addition to the valuable and important pictures recently presented by Gen. Rush C. Hawkins to the Anne-Mary Brown Memorial Museum at Providence, R. I., and described and illustrated in last week's Art News, Gen. Hawkins has also given that Museum an unusually fine example of Rubens, a canvas measuring three and a half feet in height by over four in breadth with five figures, depicting the visit of Elizabeth to the Virgin and Child. The composition and coloring are characteristic, and Gen. Hawkins considers the canvas one of the finest examples of the art of the Flemish master.

## ART AT SEATTLE.

**Director Plans a Unique Display at Coming Alaska-Yukon-Pacific Exposition.**

The plan of the art exhibit at the Alaska-Yukon-Pacific Exhibition next summer is an interesting one. The Northwest, particularly the cities on the Puget Sound have grown very rapidly since the Portland Exposition. Seattle now has a population double that of Portland during its Exposition year. Tacoma and Spokane each have a population as large as Portland at that time; therefore the Exposition in Seattle will

(Continued on page 2.)



For Description See Page 2.

The famous picture recently secured from Amsterdam Museum.

SHEEP ON THE DUNES.

By Anton Mauve

Sold by Reinhardt Galleries, Chicago, to a Western Collector.

**Clausen Galleries.**—Artistic frames, mirrors and modern paintings.

**Cottier Galleries.**—Representative paintings, art objects and decorations.

**Durand-Ruel Galleries.**—Ancient and modern paintings.

**Ehrich Galleries.**—Permanent exhibition of Old Masters.

**Fifth Avenue Art Galleries, 546 Fifth Avenue.**—Rare antiques and art objects from the San Giorgi Galleries of the Palazzo Borghese of Rome.

**Gimpel and Wildenstein Galleries.**—High-class old paintings.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

**Macbeth Galleries.**—Recent works by Charles Melville Dewey.

**H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

**Iamanaka & Co.**—Things Japanese and Chinese.

### Boston.

**Frank W. Bayley.**—Artistic frames, American paintings.

**Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Chicago.

**Henry Reinhardt.**—High-class paintings.

### Washington (D. C.)

**V. G. Fischer Galleries.**—Fine arts.

### Germany.

**J. & S. Goldschmidt, Frankfurt.**—High class antiquities.

**G. von Mallmann Gallery, Berlin.**—High-class old paintings and drawings.

(Continued on page 2.)

## GERMAN ART EXHIBITION.

No definite date has yet been set for the opening of the exhibition of modern German art at the Metropolitan Museum, which has been arranged by Mr. Hugo Reisinger for the German Government and the artists of Germany.

It is probable that the display will be in readiness late in December. Mr. Reisinger who spent the summer abroad, selecting the paintings with his collaborators Professors Kampf and Marr, and who recently returned, believes that the exhibition will surprise American art lovers by its representative quality and beauty. There will be some 160 paintings and some thirty sculptures shown, and certain wall space will be devoted to selected and representative examples of the four great German modern masters who have recently died, Leibl, Lenbach, Menzel and von Bocklin. The exhibition, which after its closing in New York will be shown under the auspices of the Copley Society in Boston and other large American cities, will be the chief art event of the season.

## WHO PAINTED THE POPE?

Quite a stir has been raised in art circles by the New York Herald's caption underneath a reproduction published last Sunday of a three-quarter length seated portrait in oils of the present Pope by Signor Pallavicino, which states that the portrait is the only one for which the Pope has posed and that all others were painted from photographs. As such well known American artists as A. Muller-Ury, J. C. Arter and others, and such English painters as T. J. Thaddeus and others, have exhibited portraits in oils of the Pope here within a few years past which they stated had been painted from life, it is natural that the Herald's statement should cause a stir in the studios and galleries.

The reproduction in the Herald is remarkably like the picture of the Pope by the English artist Thaddeus. So is it possible that Pallavicino copied Thaddeus, or Thaddeus, Pallavicino?



## IN THE ART SCHOOLS.

## NATIONAL ACADEMY OF DESIGN.

A number of the students who attend the Academy night classes meet every Sunday at the school where they paint the figure as well as portraits. The class has just begun and a large number are already enrolled for in most cases these students have not the opportunity to paint at any other time. The class is criticised by a competent instructor.

The first of the course of a series of lectures in perspective was given by Frederick Dielman, president of the Academy on Friday last to the students of the school, who began with a good attendance and an account of the interesting presentation of this subject by Mr. Dielman and the usefulness of it to the students. There is no doubt as to the continued, steady attendance.

A. Warshawski, formerly a student of the Academy, recently held an exhibition of his work which consisted of portrait, landscape and figure compositions in Cleveland, where it met with much success, and after its closing Mr. Warshawski has sailed for Paris, where he will join Messrs. A. L. Kroll and A. Joseph in their studio on the Rue Falguierre.

## PHILADELPHIA.

The sixth annual water color exhibition at the Pennsylvania Academy under the joint management of the Academy and the Philadelphia Water Color Club opened at the Academy Building Monday to continue through Dec. 20. It includes some 500 numbers, and includes water color, pastel, etching and even block printing and illustrations without restriction as to medium. The display at the Academy takes up the entire north tier of galleries.

A group of 46 drawings by Auguste Rodin, made from the model in movement with the the apparent purpose of noting a rapidly passing phase of form and line are the feature of the exhibition. Incomplete as many of them are, faulty in detail as are some, they are, nevertheless, worthy of serious study and their appeal to the artist is bound to be strong. In another gallery a group of 15 pictures by Maxfield Parrish, illustrations for the Arabian Nights Entertainments and for the wonder tails of Greek mythology, are shown, all characteristically rich in imagination and fine in rendering.

Other illustrations worthy of more note are those by Jesse Willcox Smith, the Betts sisters, Anna and Ethel, and Sarah S. Stilwell. Elizabeth Shippen Green has this year embarked in a new field, and shows a portrait group of the children of Owen Wister, charming in color and agreeable in pattern. Among other portraits is one by Thomas P. Anshutz, and Violet Oakley is represented by portraits of the four sons of Dr. George Woodward, who has lent for the exhibition, a group of water colors by Winslow Homer, fine vigorous examples of the master.

Among the painters best represented are W. Lathrop, two tender landscapes, J. H. Moser, of Washington, Joseph Lindon Smith and Colin Campbell Cooper.

A study of little children, entitled "Buttons," by Adam Emory Albright, comes from Chicago and will not be forgotten. Of the marines in the exhibition, and there are many beside the Winslow Homers, mention should be made of the group by Chas. H. Woodbury, and of a single picture by Harold B. Warren, entitled "The West Mountain."

## PICTURE WITH A HISTORY.

The superb painting by Mauve "Sheep on the Dunes," reproduced in this issue, and recently sold by Mr. Henry Reinhardt of Chicago, to a collector in the middle west, is not only one of the finest examples of the modern Dutch master every imported, but has an interesting history.

Its sale by the directors of the Amsterdam Museum last year made a sensation in art circles the world over, and Mr. Reinhardt, who secured it, has been offered many times the price he paid for the canvas by the Museum authorities.

The picture was painted by Mauve for the very low figure of about \$1,608, as the artist desired to have it in the Museum, and the fund for its purchase was raised by popular subscription in Amsterdam. About a year ago Jonkheer Van Eighen, a Dutch collector, on account of some dissatisfaction with the management of the Museum at Amsterdam, withdrew a collection of paintings he had loaned that institution. This withdrawal left bare a large wall space and the Museum directors decided to sell the Mauve for a good price to a dealer and to purchase with the proceeds a number of works by the younger Dutch painters to fill their empty wall space. It was through the dealer who purchased the fine canvas that Mr. Reinhardt secured it.

The reproduction, while it gives an idea of the original cannot of course translate its tender color luminous and atmosphere. The picture is in every way a superior and characteristic example of the art of the dead master.

## ART AT SEATTLE.

(Continued from page 1.)

be held in a much more populous section than the Portland Exposition.

Seattle is the gateway to the Orient and the Alaskan territory and will therefore attract many people to the Exposition from the northwestern cities particularly, and on account of its close proximity to the scenic summer excursions to Alaska and the mountainous regions of Alaska, it will attract many tourists during the Exposition year.

Portland had seven hundred paintings shown. The palace of Fine Arts of the Seattle Exposition contains eight large galleries in which three hundred oil paintings will all find ample room to hand on the line. It is the plan of the art director, Mr. G. L. Berg to use the wall space as a feature for decoration and give each picture an individuality not before attempted at any exposition.

One hundred and fifty of the three hundred paintings will be selected from the best private collections in the United States, and the remaining one hundred and fifty from the foremost contemporary painters.

This plan of showing a limited number of pictures, will appeal to the private owners of valuable paintings and particularly to the artists on the ground that the chances for sales from one hundred and fifty will be proportionately greater than if five or six hundred pictures were shown.

## MINNEAPOLIS.

The first annual exhibition of the Artists' League of Minneapolis opened at the Galleries of the Minneapolis Society of Fine Arts, Nov. 21. The exhibition, which is well attended, includes 82 pictures and represents the work of sixteen artists. It will close Nov. 30.

An exhibition and sale of the works of the late Margarethe E. Heisser was recently held at the Bradstreet Craft-

house. Miss Heisser, who was born here, was one of America's most promising young artists, and her unexpected death, which occurred at Grand Forks, N. D., while on her way to the Indian reservation to execute a commission to paint twelve Indian portraits as historical types, was a sad blow to art interests in the Northwest as well as to her many friends. Her work of lecturing, painting and teaching has done more to further art in the Northwest than any heretofore accomplished by a woman. A frail girl, she had the courage to make long visits to the Indian tribes of North Dakota, where she painted portraits of interesting types. So well were these executed that she received an order from the state of Minnesota to paint a number of others this year.

It was owing to her efforts, in which she was assisted by Miss Elizabeth Chant, that the Artists' League was formed, and her friends are striving to carry out her wishes.

## CANADIAN ART NEWS.

## TORONTO.

The semi-annual council meeting of the Royal Canadian Academy was held on Nov. 9. Those present were G. A. Reed, president; Wm. Brymner, Montreal, vice-president; Mr. Harris and Mr. Hutchison, Montreal; Mr. Watts, of Ottawa; Mr. Homer-Watson, Doon, Ont., and Mr. Matthews, Mr. Martin, F. M. Bell-Smith, Mr. McGilivray Knowles, and A. H. Howard, Toronto. The business before the meeting was the coming annual exhibition, which it was decided to hold in Ottawa, opening May 7, 1909. It was suggested to hold the annual exhibition in 1910 in Winnipeg, Man.

The annual meeting of the Arts and Letters Club of Toronto was held on Nov. 12. Mr. Augustus Bridle, president, being in the chair. About sixty members representing the various arts and crafts were present, and the proceedings were opened by an interesting lecture on architecture by Mr. W. A. Langton.

Following this a general business meeting was held for the election of officers and for the discussion of reorganization. A nominating committee was elected to suggest officers, the names to be submitted and votes taken at the next meeting.

## MONTREAL.

An interesting exhibit of statuary is now on in the Art Gallery, the work of M. Oscar Waldmann of Paris, and Miss Katherine Wallis of Peterborough, Canada. Miss Wallis has been studying for some years at the South Kensington School, and in Germany, and the last few years with Professor Waldmann in Paris.

One of the most charming pieces is "Mon. Petit Chou" and "The Pied Piper," a beautiful bronze statuette. There are also some interesting studies of animals, especially one of a rat, in stone. There is also a fine marble entitled "August's Child." Several of Miss Wallis's works have been exhibited in the Paris Salon.

The work of Waldmann is so well known that it needs no description or criticism. Some of his most beautiful things are here, including his "Jeanne d'Arc," two portraits in relief, and several animal studies, among them a lioness. A fine bear, in terra-cotta, and a "Tigress with Serpent" in bronze have attracted much attention.

## EXHIBITIONS.

(Continued from page 1.)

## London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

## Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

## SALES.

## New York.

Fifth Avenue Art Galleries.—The rare antiques and other art objects from the San Giorgio Galleries of the Palazzo Borghese of Rome. The collection comprises old bronzes and marbles, carved ivories, tapestries, etc., Dec. 3, 4, 5, at 2.30 P. M.

## Europe.

PARIS.—Galerie Georges Petit—F. Lair Dubreuil, Auctioneer. — The late Henry Say Collection of important paintings and tapestries.—Nov. 30.

## MRS. MEYER'S PLAY.

Preparations are being made for the production, as announced exclusively in the Art News last week, at the Empire Theatre on Friday afternoon next Dec. 4, of Mrs. Annie Nathan Meyer's new play "A Dinner of Herbs," based on art life in New York.

The paintings for act 1 which is to exploit varnishing day at the Academy have been loaned by William Macbeth. Paul Cornoyer and Mrs. Bryson Burroughs will loan respectively for the same act a picture of the Flat Iron Building and a plaster cast of an infant. In the play a deal of fun is poked at the Flat Iron picture. Not only is it highly praised but the art patroness goes up to it and says "Paris of course," "No New York-Fancy-Painting New York?"

Another of the guests inspecting it remarks "N. Y. means something to this artist." "To most of us," replies an artist, "it means a damned hard struggle."

Among those who will see the play, in addition to those mentioned last week will be Mr. and Mrs. Andrew Carnegie, Mrs. Phipps, Paul Cornoyer, David Bispham, William M. Chase, Edward Robinson, Daniel C. French, Gutzon Borglum, etc.

## STATUE FOR VIRGINIA.

A special correspondent of the New York Times writes from Rome: Virginia is to be enriched by still another statue from a Roman studio, this time of Stonewall Jackson, and also this time by the sculptor Moses Ezekiel, who is never forgotten by his State, to which he does such honor.

Mr. Ezekiel is also executing the head of his Napoleon in bronze for Mrs. Douglas Robinson of New York, President Roosevelt's sister. His Napoleon is treated originally.



## EXHIBITION CALENDAR FOR ARTISTS.

**THE CORCORAN GALLERY OF ART, Washington, D. C.**  
 Second Exhibition of Contemporary American Paintings.  
 Varnishing Day and Press view, Dec. 7.  
 Opening of Exhibition, Dec. 8.  
 Closing of Exhibition, Jan. 17.

**NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.**  
 Annual Winter Exhibition of Paintings and Sculpture.  
 Varnishing Day, Dec. 11.  
 Opening of Exhibition, Dec. 12.  
 Closing of Exhibition, Jan. 9.

**SOCIETY OF WESTERN ARTISTS.**  
 Thirteenth Annual Traveling Exhibition.  
 Entries must be sent to Society Western Artists, care Halsey C. Ives,  
 Director St. Louis Museum, November 28-30.  
 Exhibition in St. Louis, Dec. 6-26.  
 Exhibition in Chicago, Jan. 5-24.  
 Exhibition in Pittsburgh, Feb. 1-21.  
 Exhibition in Cincinnati, Feb. 27-Mch. 1.  
 Exhibition in Indianapolis, April 6-26.

**SALMAGUNDI CLUB, 14 West 12th Street, New York City.**  
 Water Color Exhibition for Artist Members only.  
 Works collected Dec. 7.  
 Reception and Press View, Dec. 11.  
 Exhibition opens Dec. 12.

## WITH THE ARTISTS.

Raphael Lewisohn, whose exhibition at the Oehme Galleries here last spring made a stir in the art world, returned from a summer spent abroad on La Provence last Saturday. He brought with him four new oils, which he will show first in Philadelphia and later will exhibit here.

F. Hopkinson Smith returned Nov. 21 from his summer trip to Holland and Venice.

"The principal thing of interest I found abroad," he said, "is that artists, and especially American artists, are turning to Venice as a field of art. The amateur painter has been busy in Venice for some years, but I now find that artists of some prominence are turning to Venice as a field of endeavor."

Mr. Smith said he expected to begin work at once on a new book.

Miss Mary Cassatt, the artist, formerly of Philadelphia, who for the last ten years has lived abroad, returned Nov. 21 on La Provence.

"In my opinion," said Miss Cassatt, "the people of America are art loving enough to wish to see greater art galleries established here, and yet they are so inconsistent that they do not have the import duty taken off art works. It is much to the credit of France that she places no duty on importations of art, and it is to the disgrace of this country that many fine works are kept abroad because of the duty. As a result of this duty America is not getting the fine art works and the high-class paintings that should come here."

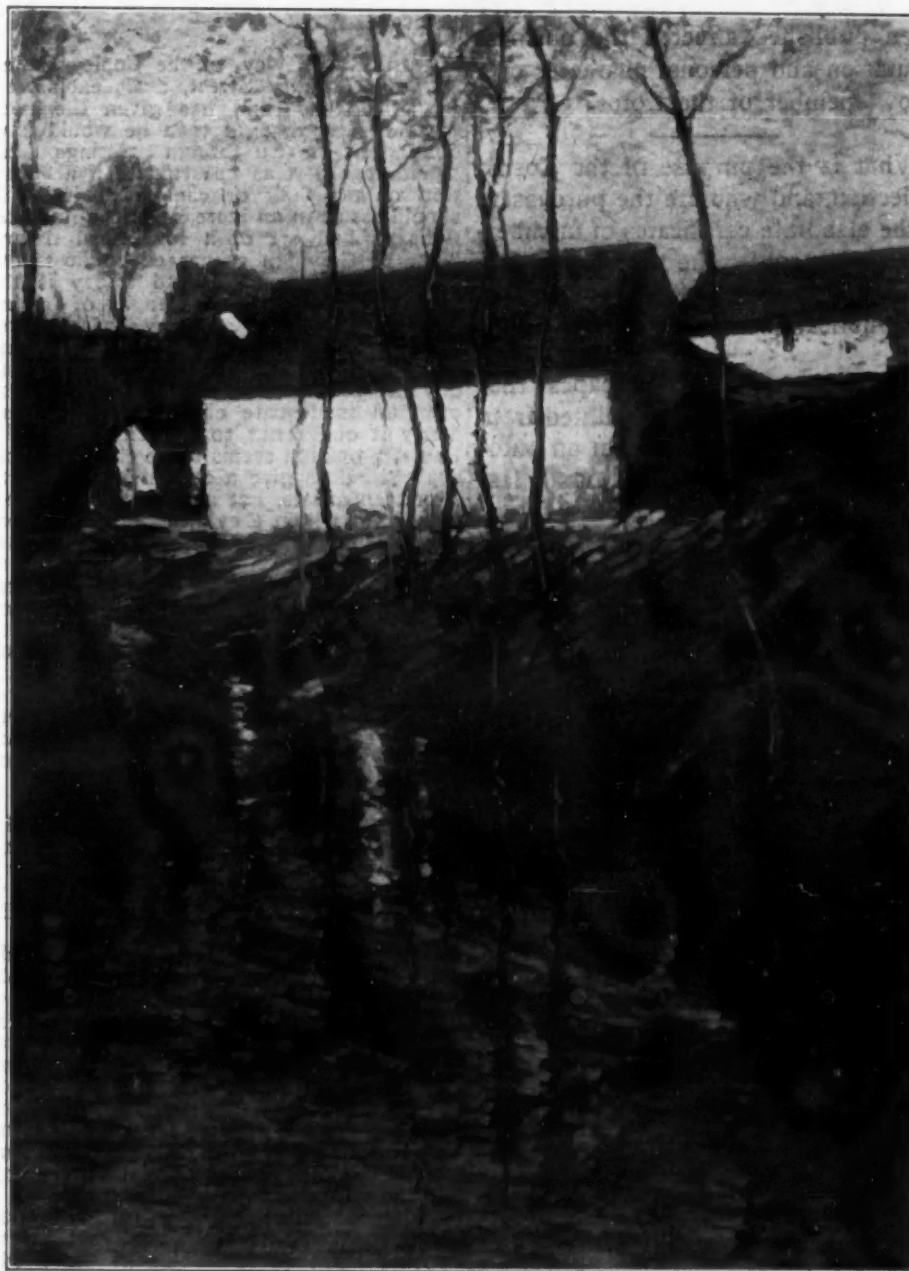
"Paris," she continued, "is the centre of the art world."

Mr. Charles De Kay has retired from the position of Art Critic of the New York Evening Post, and is now chairman of the advisory board of the new publication known as the "Cosmo Collection."

The large painting called "The Atlantic," painted by Charles E. Hallberg and hanging in the large gallery at the American Artists' exhibition at the Art Institute, Chicago, has been invited for exhibition by the Royal Museum of Gothenburg, Sweden, the Swedish Government bearing all the expenses of transportation.

A subscription dinner under the auspices of the National Society of Craftsmen was given at the National Arts Club on Tuesday evening last, in honor of Mr. C. R. Ashbee, head of the Guild of Handicrafts of London, and of Chipping, England.

The opening reception of the annual Arts and Crafts exhibition will be held at the club on Wednesday evening next.



THE WATERWAY-BOVES-FRANCE.

Now at Fishel, Adler &amp; Schwartz Galleries.

By J. Dunbar Wright.

J. Elmer Salisbury painted last summer at Middle Pass Island, Ohio, a three-quarter length standing portrait of President-elect Taft, which has been on exhibition in Knoedlers window this week. The portrait was painted on a commission from Mr. Edward Lauterbach, who will present it to a Republican club. It is a faithful presentment of the burly form and genial face of the new President, has good flesh tones and is well drawn and naturally posed.

Miss Abastenia St. Leger Eberle returned recently from Italy, where she had a number of her works cut in marble and cast in bronze. She spent some time at Naples, working in the factory, where her work was being cast. A number of interesting groups may be seen at her studio.

Kenyon Cox has returned from his studio at Windsor, Vt., and is painting a decoration at his Holbein Studio for the new Court House at Wilkes-Barre, Pa.

Piero Tozzi held a reception last week at his Tenth Street studio, a number of his recent portraits were shown among them those of Thomas Swinyard of Toronto, J. T. Gilbert of Boston and Alfred Stieglitz.

Ben Ali Haggin, whose portrait of Mary Garden in the role of Thais was talked of last year, is to paint the fair singer again, this time in the costume of Aphrodite.

George Gray Barnard arrived in New York from Boston last week. He will spend a few days here; next month he will return to Paris.

## ARTISTS RECEPTION DAYS.

Leon Dabo receives at 106 East 23d street on Saturdays from 3 until 6.

Mrs. E. M. Scott is at home in her studio, 142 East 18th street on Mondays.

Mr. and Mrs. Earl Stetson Crawford will receive at the Sherwood studio the second and last Wednesday afternoons of each month.

Miss Harriett Clark receives at her studio in the East 67th street Studio Building on Wednesdays.

A. T. Van Laer is at home to his friends at his studio in the Lester Building on Wednesday afternoons.

Mrs. Clara Weaver Parish receives at her Van Dyck Studio the first Wednesday of each month.

Ella Condie Lamb is at home on Fridays after four at her West 22d street studio.

Albert Groll receives at his Gainsborough studio on Saturdays.

Elliott Daingerfield is at home on Mondays at his Gainsborough studio.

Helen Watson Phelps is at home in her Sherwood studio on Thursdays.

## WATER COLOR CLUB SALES.

Nearly \$2,000 was realized from the sales at the nineteenth annual exhibition of the New York Water Color Club, in the Fine Arts Building, which closed Sunday afternoon. The club has had twice as many visitors this year as last, the largest attendance in its history.

The highest prices paid for pictures were \$300 and \$250, respectively, for "Twilight, Venice," and "Night, Lake Como," by Charles Warren Eaton, "Moon Shadows," by Miss Adelaide Deming, which won the Beal prize of \$200 for the most meritorious water color, and another, an oil of a fisser color in the exhibition, was bought for \$200 by Charles M. Kurtz of Buffalo.

## WASHINGTON (D. C.)

The Corcoran Gallery has been closed to the public in order to make the necessary preparation for the second exhibition of contemporary paintings in oils by American artists. The galleries will not be opened again to the public until Tuesday, December 8.

Among the plaster bas-reliefs and statues recently added to the collection in the lower atrium of the Corcoran Gallery, is a Madonna, a copy from the original in the Cathedral of Paris, a work of the eleventh century, and introduced in the Corcoran collection for the purpose of illustrating the early period and the development of the sculptural art of France.

Mrs. Imogene Robinson Morrell, one of the famous portrait artists of her time, died Nov. 21 in a "third story back," which she had occupied for eight months.

Mrs. Morrell, it is believed, was one of the only two women artists having work in the United States Capitol. A large portrait of General Dix is her work, and it now hangs in the Senate wing. Mrs. Adele Fassett painted the picture of the Electoral College, also hanging in the Senate wing.

During the last ten years of her life Mrs. Morrell had remained in seclusion.

The famous Greenough statue of George Washington, which for years has stood in the place of the capital, has been removed and given a permanent resting place in the National Museum.

Mr. Francisco Pausas, of Barcelona, Spain, a pupil of Sorolla and of Franco, is showing some fine portraits and landscapes in his studio at 30 East Twenty-third street; the landscapes are chiefly scenes from the Hudson River country.

Miss Mathilde de Cordoba has been successful in a new line of work, that of colored etchings, which have become popular with dealers in Paris and London. She has been invited to exhibit a group of these etchings at the George Petit Galleries in Paris.

Frederick M. Du Mond has received an important commission from the Santa Fe railroad for pictures along its lines. These, which will be ten feet in height, will include scenes from Chicago to Los Angeles.



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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres. Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

**BERLIN.**  
American Woman's Club . . . 49 Münchenerstrasse  
Ed. Schulte . . . . . 75 Unter den Linden

**BRUSSELS.**  
Crédit Lyonnais . . . . . 84 Rue Royale

**LONDON.**  
American Express Co. . . . . Haymarket St.  
W. E. Spiers . . . . . 36 Maiden Lane, W. C.  
Automobile Owner . . . . . 67 Chancery Lane  
W. M. Power . . . . . 123 Victoria St., S. W.  
Sunday Times . . . . . 7 Essex St.

**PARIS.**  
American Art Students' Club . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . . 53 Rue Cambon  
Morgan, Harjes & Cie. . . . . 31 Boul. Haussmann  
American Express Co. . . . . 11 Rue Scribe  
Cercle Militaire . . . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
American Art Association . Notre Dame des Champs  
Munroe et Cie. . . . . 7 Rue Scribe  
Chicago Daily News . . . . . Place de l'Opera  
Thomas Cook & Son . . . . . Place de l'Opera  
Students' Hotel . . . . . 93 Boul. St. Michel  
Bretano's . . . . . Avenue de l'Opera

## ART TARIFF HEARING.

To-day at Washington the Ways and Means Committee of the House of Representatives, sitting as a special committee on the revision of the tariff, will hear arguments for and against the abolition or the reduction of the present duty on art.

The hearing comes under the head of Sundries, and will be a matter of intense interest to the art world. We understand that the Free Art League which originated in Boston and whose headquarters are in that city, will make a strong plea for the abolition of the duty on pictures, and in fact on all art works produced by hand. There will be heard also organizations and persons who do not favor any reduction or abolition of the duty, and others including the editor of this journal, who will represent a number of American artists, who favor the substitution of a specific duty.

The appearance of opponents of the proposed abolition or reduction of the duty is, in our opinion, a good sign, and the agitation of the question that will inevitably result, will make for good. It is to be hoped that the hearing will be marked by good temper and moderation on the part of those who appear before the committee, and that whatever the committee's recommendation to Congress may be, that it will be acquiesced in with good feeling.

## SOME PERTINENT QUESTIONS.

Who are to be on the Academy committee to select the fifty pictures to represent American art at the coming exposition at Venice?

If the New York Herald is correct in its statement last Sunday that the present Pope has only posed for one portrait in oil, that by Signor Pallavicino, which it reproduced, also last Sunday, how about the several portraits in oil which American and English artists claim to have painted in Rome the past three years of the Supreme Pontiff.

Who was the member of the Lotos Club, who about May 11 last, telephoned the New York Herald that there was a story to be had, and which story when published affected the business reputation and personal character of a fellow member of the Lotos?

What is the purpose of the Cosmo Collection, and who are the purchasers of the elaborate certificates of membership, which confer the title of Art Patron, issued by the advisory board of that publication?

Where are those landscapes that Robert W. Van Boskerck painted from sites of vantage, chosen from an automobile, in a trip through Normandy last summer?

What has become of Mr. J. Purves Carter?

Did Dr. De Groot really "frow dat brick"?

Does Mrs. Jack Gardner of Boston know now who Dr. de Goot is?

Will it be Free Art, a specific duty, or a reduction of ten per cent. on pictures?

When will the 57th street Studio Building be finished and opened?

## THAT ART TARIFF.

## VIEWS OF BOSTON DEALERS.

Robert C. Vose, of R. C. and N. M. Vose, 320 Boylston Street, declares himself as strongly favoring a ten per cent duty on works of art of all periods. This imposition would serve to keep out a great deal of the very cheap, poor stuff of which only too much comes in under any tariff conditions; it would not constitute a serious burden on the importation of meritorious works of considerable value. The case against the specific duty Mr. Vose summed up by bringing out two small paintings by a Belgian painter, still comparatively unknown in the country, a young man whom he and his father expect to go much further. Either of the canvases in question they must now sell at about one hundred dollars, including the frame. If a specific duty of, say, \$100 were imposed, they could not import the pictures of an unknown man, but must wait until he becomes famous before handling his things. That means serious impairment of the kind of business the elder Vose has pursued, and the sons are planning to follow in his footsteps. They have always been pioneers in getting hold of the artists who are just about to "arrive."

A specific duty would have kept out the early importations of the Barbizon painters, with loss not simply to the dealers who were far-sighted enough to realize that a great school had arisen in France but to the professional painters in this country to whom it is just as important to keep in contact with European advance as to see works of antiquity. Every advantage claimed for the specific duty, according to Mr. Vose, inheres in a low ad valorem duty, and none of the disadvantages. His father, Seth M. Vose, who came in during the discussion, is of the same opinion.

Walter Kimball of Walter Kimball & Company, Arlington Street, is a member of the American Free Art League, but takes no very positive position beyond asserting strongly that some way ought to be devised by competent lawyers in order that works of art may be admitted without duty when they are destined to form part of collections that are quasi public. He instanced the collections of Mrs. Gardner, Mr. Freer, Mr. Walters and Mr. Morgan. For the rest he would like to see retained some form of duty sufficiently high to keep out the product of the commercial establishments that create modern Italian art at \$5 a canvas. Mr. Kimball is a Republican, and in general a believer in the principle of raising the governmental income from tariff imposition rather than from an income tax. He thinks that the art tariff represents a conflict of interests between which a compromise must be made. The educational side of the fine arts, on the one side, should be as little interfered with as possible; on the other side, the art business, like every other should be made to stand its share of the running expenses of the government. As to the comparative merits of a low ad valorem tax and a specific tax he has given little thought and has no immediate preference.

Frank W. Bayley, of the Copley Galleries, 103 Newbury Street, deals exclusively in "Americans" and has given the tariff question less thought than he would have done if he carried foreign paintings. He would regard it as unfortunate if a reduction of the duty or change of its form should result in an increase in the importations of bad art of a low-priced nature. "One of the high crimes of public taste," he says, "in New England to-day is the habit, among well-to-do people, of buying fourth and fifth-rate works by modern European painters and neglecting local painters who are doing as good work as is done in any city of the world. If a duty serves as even an inadequate check upon this tendency it ought not to be removed." Mr. Bayley's opinion seems to be that the present tariff does give a certain protection to American artists, not against the old masters, from whom they need no protection, but which they gladly welcome, but from the riff-raff and bob tail of modern European art, the badness of which a considerable portion of our public is not prepared to appreciate. He had no especial point to make in favor of the specific duty as against the ad valorem duty, but is in general in the position of a "stand patter," except that he would like to see more liberality as regards importation of works of art destined for clearly educational even if not actually for museum use.

Mr. J. D. Richards, of Doll & Richards, 71 Newbury Street, favors a specific duty on paintings and continuance of the present duty, or at all events very gradual reduction of it, on engravings, etchings, etc. He thinks that the specific duty would have a valuable effect in keeping out lower grade paintings which certainly have no valuable educational effect, but which on the contrary tend to debase public taste. His objection to disturbance of the tariff on engravings is natural enough, since his house carries a very large stock, the value of which would be diminished in whatever ratio the duty is reduced. Such things as Doll & Richards have in their portfolios sell very slowly to occasional purchasers, but the firm have to be prepared with a large stock against contingencies. If by tariff removal twenty-five per cent. were knocked right off the value of the goods they now have they obviously would be hard hit.

## MARUCCHI TO LECTURE HERE.

A special cable to the New York Times from Rome says: Rome is about to be deprived for some months, to the advantage of America, of the great services of Commendatore Marucchi, the eminent Vatican archaeologist, who has made the catacomb of St. Priscilla, under the Via Salaria, his special field. This catacomb is particularly rich in decorations and colored inscriptions and contains a Madonna of A. D. 175, the oldest in existence.

The Commendatore is as well known among students as his colleagues Lanciani and Boni, and, as he speaks English, the lectures which he intends to deliver in the United States will be of the highest value to every one interested in Rome and her early Christian history. Prof. Marucchi will devote his lectures largely to the St. Priscilla catacomb, which, until he took it in hand, was practically an unknown quantity.

## CORRESPONDENCE.

## Dr. de Groot Misquoted.

Editor AMERICAN ART NEWS:

Dear Sir:—In an article published in one of the New York papers, under date of Nov. 16, on the subject of "Bogus Paintings in American Private Collections," remarks were mistakenly attributed to Dr. C. Hofstede de Groot of The Hague, who has recently sailed for home, which I would like to correct in his name.

During his visit to this country he expressed to me his opinions on the subject of American collections, which were in the main correctly presented in your paper, and wished me to reply in case a misstatement should be made or a mistaken version of his views published, as was in part the case in the article referred to.

Where he is quoted as saying: "I came over here to look at your masters and am going back in despair" there should have been an exactly contrary statement, for he particularly wished to emphasize his pleasure in the treasures he found in American private collections. Quite without foundation, too, are the remarks attributed to him to the effect that he was greatly disappointed in the quality of a "big collection in Philadelphia." His estimation of the principal American collections is also misstated, and the list of those he is supposed to have visited incorrect.

W. R. Valentier.

Metropolitan Museum of Art,  
November 18, 1908.

## CHICAGO.

The exhibition of paintings and arts and crafts made by the Fine Arts studios is interesting because of the variety of work which it brings together and the spirit of harmony that it fosters. Room 801 has become an interesting gallery, and another to visit while the seeker, on the outlook for novelties, makes the rounds of the Lavaron studio the Miss Pratt, the Swastica workers and the Wilros.

While some of these have entered the joint exhibition there are others not so well known, and it is a matter of good news to realize that there is a "Print Society" with block prints by Olsson-Nordfelt and Elizabeth Colwell; that Katherine H. Scott has become one of the painters of landscape; that Mrs. Caroline Thurber has a portrait of a Breton girl; that the Rubens studios reproduce antique leathers, and that Ida J. Palmer is a revelation in impressionist photography, especially of children.

Charles Francis Browne has contributed two excellent landscapes.

The Atlan Ceramic Art Club marks the fifteenth year of its existence with the best exhibition of decorated porcelains that has been shown at the Art Institute.

Prof. Robert Koehler, director of the Minneapolis School of Fine Arts has now a collection of 50 paintings on exhibition in the art rooms of Marshall Field and Co.

Total loss of the Field Museum, supposedly assured to the city by the generosity of the late Marshall Field, is threatened as the indirect result of a decision made by Judge Dupuy of the Superior Court. Legal proceedings lasting more than a year and a half became as nothing when the court, after hearing all the evidence submitted for and against allowing the erection of the museum on the Lake front, declared he would allow Montgomery Ward, the plaintiff, a change of venue. It is Mr. Ward's contention that no building should be allowed in the new Lake front park.

The real force of this decision was not that there simply will be more litigation, but that the existence of the museum is endangered. Under the provisions of the will \$8,000,000 is donated for the museum, with a stipulation that unless a suitable site for the permanent location of the building is accepted by the trustees within six years after the death of the donor, the entire bequest shall revert to his estate.



## LONDON LETTER.

London, Nov. 18, 1908.

It is reported here in art circles that the famous picture by W. Q. Orchardson, "Hard Hit," recently sold through Scott & Fowles of New York, is to remain in that city, and that the fortunate new owner is Mr. Peter Valentine, formerly of Chicago.

G. J. Frampton, R. A., the popular sculptor, received last Monday the honor of knighthood.

The sudden death of Sir Joseph J. Duveen is universally mourned. It is expected that his will may contain legacies of national interest.

The current exhibition of the Society of Portrait Painters at the New Gallery is generally held to be dull and below the average, although an effort has been made to give it an extraneous interest by a representative group of works by the late John Pettie, R. A., a capable but not sensational Scottish painter. Sargent's "Portrait of a Young Girl" and Orchardson's "The Late Earl of Derby" are both below the mark and lack vitality, and an unfinished portrait of Joseph Chamberlain speaking in the House of Commons by the late C. W. Furse is also disappointing. Of the younger men the most successful exhibitor is William Orpen, whose five live portraits dominate the exhibition. A fine profile portrait of Mr. Henry James by J. E. Blanche is another attraction, while good work is also shown by W. G. Von Glehn, John Lavery, Alfred Wolmark, Harold Speed, H. M. Livens, and Hugh de T. Glazebrook.

The reorganization of the vast collections at the Victoria and Albert Museum, at South Kensington, is occupying much private and public attention, and it is announced that the board of education, acting on the recommendations of the committee of rearrangement, has decided to classify the collections, as far as possible, by materials, and to continue the following eight departments: 1—Architectural (original architectural objects and sculpture); 2—Metal Work; 3—Woodwork and Leather Work; 4—Textiles; 5—Ceramics, Enamels and Glass; 6—Engraving Illustration and Design; 7—Library; 8—Pictures.

Mr. Claud Phillips, keeper of the Wallace collection, opposes this system and points out that in the "Telegraph," this classification if rigidly adhered to, will completely alter the character of the place, a technological museum of art, for the use of the workers, the manufacturer, the specialist, the student, and only in the second place for what it should be, above all—a temple of the finest art for the aesthetic satisfaction of the public, for the illustration of the styles and developments of applied arts generally in their progress through the centuries.

Mr. Phillips urges the advisability of classifying the collection by periods, instead of by materials, a system already applied with good effects in the new galleries of the Louvre, the Musée des Arts Decoratifs, and the new Bavarian Museum at Munich.

As foreshadowed in the ART NEWS the sale of the first portion of the Martin Colnaghi collection, consisting of very ordinary dealer's stock, made little sensation at Robinson-Fisher's. A total of £3,000 was realized, the best prices being 130 gns. for a pastoral by Zugil, 78 gns. for a barn interior of Julius Caeria Ibbetson, and 60 gns. for Leighton's monochrome "Girl With Fruit."

Twenty pictures of the highest quality and interest form the exhibition of Old Masters at Messrs. Knoedler's Gal-

leries, 15 Old Bond Street. Here is the famous "Mortlake Terrace" which made a Turner record at Christie's earlier this year, and I hear this work has already found an English purchaser, although it is probable that other of the masterpieces shown will ere long find their way to the United States. Among these of the first importance are a head of Marianna of Austria, the second wife of Philip IV., by Velasquez, which Messrs. Knoedler have had the good fortune to unearth at Cadiz, a magnificent pair of portraits of Mr. and Mrs. Wm. James by Hogarth, the lady especially being a masterpiece of the first order; a magnificent Hobbema, "Wooded Landscape and River," a portrait of a Cavalier by Murillo, of unusual quality; a large and exceedingly fine Guardi; a Pater of exceptional quality; a masterly bust portrait of Mrs. Fitz-Herbert by Gainsborough, and fine examples by Reynolds, Romney, Nattier, Canaletto, Van Goyen and Van de Velde. Yet another exhibit which is likely to attract discussion is a sumptuous portrait of Doge Andrea Gritti, attributed to Titian.

An exceptionally interesting collection of drawings by the Old Masters is now being shown at Messrs. Obach's Galleries, 168 New Bond Street, and all interested should write for the admirable illustrated catalogue Messrs. Obach have issued. Among the illustrations are excellent reproductions of a delicate pencil portrait of Madame de Vesigni by Francois Clouet, a grandly planned design for a classical landscape by Claude, an exquisite drawing of "A Woman With a Spindle Standing on a Chair" by Guardi; Gerard Dou's "Lady at a Spinet," and other drawings by Perugino, Adrian Van Ostrade and the School of Giotto. Fine examples of Rembrandt, Jordans, Rubens, Tiepolo and Murillo are also included in the exhibition, while a special feature is the number of drawings by the early German Masters, who are comparatively little known. Among these is a fine design "A Bishop Presenting a Book to the Pope," which by its added signature has evidently hitherto passed as a Durer, but has now been restored by Messrs. Obach to Hans Schaufelein.

## BOSTON.

An exhibition of paintings by John da Costa, an Englishman, a friend and to practical intents and purposes a pupil of John Sargent, has opened at the Doll & Richards' Gallery. As all the criticisms that have appeared since this show opened have been exceedingly guarded, it might be a part of discretion, in the present instance, simply to say that this painter is evidently by temperament and training just the kind of man he is and that those who like his work doubtless would not wish either him or it to be otherwise than they are. The favorable word, at the same time, of the great Sargent goes far to fill a gallery with admirers, and the somewhat enigmatical appreciations of Messrs. Downes and Hale may have helped some. Mr. da Costa's exhibition will remain at Doll's until Dec. 2, when it will be succeeded by an exhibition of works by Miss Ella B. Smith.

Water colors by Miss Theodora Willard of Cambridge have been installed in Frank W. Bayley's smaller gallery. Mr. Bayley has been on the lookout for some time for a woman water color painter who could paint up to the standard set by some of the painters in oil, whose exhibitions succeed one another in his larger gallery. He seems to have found such an artist in Miss Willard, whose water colors, many of

them bright, well rendered bits of old Gloucester, show good handling and sense of style. Miss Willard follows sound traditions in the use of water color and achieves freshness without rawness.

An exhibition of landscapes by Walter Griffin, the Hartford painter, has been installed at the St. Botolph Club. One by Alice F. Tilden has been opened, to continue until Dec. 18 at the Public Library at Milton, one of the few public libraries of Boston suburbs which are thoroughly alive to their duties toward the fine arts.

Silver work is on exhibition at the gallery of the Society of Arts and Crafts. About a score of craftsmen in this metal constitute perhaps the strongest single coterie of applied arts workers in this country. In the number are Arthur J. Stone, of Gardner, who made the great loving cup presented some time ago to President Eliot of Harvard; George J. Hunt, formerly of Liverpool, one of the best followers of English craft tradition; a group of Finnish workers who have collaborated on many important pieces; half a score of women workers who passed the point of amateurishness long ago. These people always make a dazzling showing when they exhibit together. Their exhibit of the present time is one of the most resplendent yet shown.

Preparations are making for the dedication of the Whistler House at Lowell, now the property of the Lowell Art Association. This has been planned for Dec. 16. It was expected that Mr. and Mrs. Joseph Pennell would be present at the dedication, but they have unexpectedly been called back to London. The mansion in which the eccentric artist was born has been fitted up for the uses of clubs, educational classes, workers in applied arts and for the reception of temporary and permanent collections of works of art. For the opening exhibition Frank W. Bayley of the Copley Galleries, Boston, will lend a number of pictures by contemporary American painters, and will be in general charge of the exhibition during its continuance.

Bunkio Matsuki, the well-known collector and dealer in Japanese art objects, is closing out his business at 407 Boylston Street. After a short trip to Japan he will undertake another enterprise, the nature of which is not yet divulged. For the immense vogue which Japanese art has had in Boston these past two decades Mr. Matsuki has been responsible in no small degree. His education in the public schools at Salem, his marriage into an American family, his affability and keen sense of humor and the friendly interest in his affairs of specialists like Professor Edward S. Morse, have given him a place in the community such as hardly any other man of his nation has gained. His annual exhibitions, artistically set forth, were long the talk of the town. It is generally hoped that his new venture will be of an artistic nature and will center in Boston.

A special cable despatch to the World from Paris says: A lawsuit which greatly interested all Americans here has been settled amicably. Miss Fannie Evans, an American artist, receives \$380 for the five beautiful miniatures which she lent to and which vanished from an exhibition arranged by its lady patrons for the benefit of the Students' Hostel. Miss Evans valued her miniatures at \$400 at least, and brought suit against Mrs. J. Whitney Hoff, one of the hostel's most generous patrons, alleging that she and her associates were responsible for the safekeeping of the miniatures.

## PARIS LETTER.

Paris, November 18, 1908.

Three small private exhibitions are attracting the connoisseurs' attention at present.

At Rosenberg's is an interesting selection of various paintings by Guillaumin. The catalogue includes some 90 canvases representative of every period of the artists' life. It is seldom that one is given such an opportunity for studying the evolution of one of the most "personal" artists of the time. This exhibition forms as it were a history as well as the apotheosis of impressionism.

Mr. Vuillard is exhibiting at Bernheim Jr.'s a series of pictures, but opinion is much divided about their respective merits. Portraits, however, are generally considered as the best in the whole display.

At Geo. Petit's, a small exhibition of crayons, mostly portraits, by Ramon Palmarola is now on and at the same gallery, there are now on view some two hundred water colors by a highly gifted woman, the wife of a celebrated politician and who conceals herself under the pseudonym of G. Agnette. This artist seems to have carried her palette with equal success, almost to every corner of Europe. Her genuine talent as well as the name of her husband have drawn crowds of visitors to Geo. Petit.

The Circle des Arts, Boulevard Raspail has organized an interesting exhibition of works relating to children and mothers. Carolus-Duran has sent a fine portrait of one of his daughters, Albert Besnard has done the same and also Lucien Simon for his little boy. It is really a charming idea and the exhibition is quite a success. Other exhibitors are La Gandara, Aman-Jean, Marie Cazin, Mathilde Cardola, etc.

The meetings at the Hotel are still somewhat dull. Among the pictures that recently came under the hammer were a good example by David, "Le Levier," knocked down at \$140, and a portrait of the Duke of Orleans, attributed to Carl Vernet, which sold for \$100.

The entire furniture of an old country manor has just been disposed of at auction at Le Mans. It included some fine pieces of the Louis XV and Louis XVI periods, and a few remarkable tapestries. Prices were low, a very handsome "commode" of the time of Louis XVI, in satinwood, with brass ornaments, fetching only \$250, and a card table of the same period \$51.

The Hotel Drouot has been full of animation, this week and some fine objects or paintings came under the hammer, prices being still rather low. A large and beautiful Ziem, for which \$2,400 were asked, was bought for \$2,200 by Mr. Luc. A Vollen estimated at \$800, was knocked down for \$524 to Mr. F. Gerard.

A fine panel in Brussels tapestry, of the period Louis XIV fetched only \$1,124. A suite of XVI Century Flemish tapestries, representing the life of Alexandre were knocked down for \$460, \$620, \$405 and \$196 respectively. A couple of vases in old pate-tendre with a flower decoration, signed Levee pere £68, were secured by Mr. Honzean for \$508.

The fall exhibition of the American Art Association opened Nov. 21, with a record both as to the number and the high standing of the works.

The exhibitors include H. S. Hubbell of Chicago, Lionel Walden of Norwich, Conn.; F. C. Friesecke, of Kalamazoo, Mich.; Howard M. Hartshorne of New York, William Mackillop of Philadelphia, E. W. Biessel, Lawton Parker and Everett Johnson.



### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Bonaventure Galleries, 5 East 35th St.**—Beautiful bound books.
- Cottier Galleries, 3 East 40th St.**—Special display of paintings.
- Durand-Ruel Galleries, 5 West 36th St.**—Paintings by Pierre Auguste Renoir, to Dec. 5.
- Ehrich Galleries, 465 Fifth Avenue.**—Choice examples of early English, Dutch and French masters.
- Fishel, Adler & Schwartz Galleries.**—Paintings by J. Dunbar Wright, to Dec. 5.
- Knoedler Galleries.**—Paintings by Frederick Remington. (Lower Gallery, Drawings and Water Colors by R. L. Metcalf, to Dec. 5.)
- Metropolitan Museum.**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 372 Fifth Avenue.**—Pictures and sculptures by A. Phinister Proctor, to Dec. 5.
- Macbeth Galleries, 450 Fifth Avenue.**—Recent works by Charles Melville Dewey, to Dec. 12.
- National Arts Club, 119 East 19th St.**—National Society of Craftsman Exhibition, to Dec. 2.
- Powell Gallery.**—Oils and water colors recently painted in Bruges and Venice by Herbert Faulkner, Dec. 1-14.
- Pratt Institute, Brooklyn.**—Paintings by Joseph Lindon Smith, to December 5.
- Salmagundi Club—14 West 12th Street.**—Pictures by O. H. Von Gottschalk, to Dec. 5.
- Scott & Fowles Galleries, 295 5th Ave.**—Miniatures by Charles Turrell.
- The Rice Gallery, 45 John St.**—Works by Karl Emil Termohlen.

### EXHIBITIONS NOW ON.

An exhibition of pictures by O. H. von Gottschalk is on until Dec. 5 at the Salmagundi Club. They are charming tonal canvases and include landscapes and marines.

An interesting exhibition of artistic photographs by W. Munson was held last week at the Club. They represented scenes in New Mexico, Arizona and on the western plains, all well executed.

Stag reception and press view of the Salmagundi Water Color Exhibition takes place Dec. 11. Pictures collected Dec. 7. Open to public Dec. 12.

### EARLY ART AT EHRLICH'S.

Thirty-two well chosen examples of early Dutch and Flemish art make up the first display of the season at the Ehrlich galleries, No. 563 Fifth Avenue.

Some few of the canvases have been shown before at these galleries, but seen as a whole, they make an exhibition of unusual attractiveness and charm. The effect of the whole display is one of color and form. A fine head of St. Peter by Nicholas Bergham splendidly modelled, is well flanked by two examples of Ferdinand Bol, a "Lady with Fan," and a "Portrait of a Boy," both exceedingly rich in color quality. There is a landscape with cattle by A. Van Borssum, a rare exam-

ple, very luminous and rich, a portrait of a lady, of the school of Van Dyck, perhaps by Jan Mytens, a thoroughly good canvas, the really superb still life of fruit and flowers by Jan de Heem shown before, a delightful portrait of a woman by Nicholas Maes, "The Tavern," by Jan Miel, mentioned before in these columns as an unusual example, another rich and deep colored landscape with figures by Nicholas Molenaer, and a full-length standing presentment of Charles I. Daniel Mytens, seen before.

Other striking works are a superior example of von Ostade "The Stable," a Madonna and child by Bernard van Orley, remarkable for the expression of the Virgin, a "Lady with Urn," by Jan von Scorel, the "County Fair" by Martin Stoop, a portrait of a youth by Terburg, and two characteristic examples respectively of Teniers the elder and younger.

Lovers and students of the old masters will find this exhibition worthy of repeated visits.

### PROCTOR'S ART AT MONTROSS'S.

A. Phinister Proctor has been gaining reputation for some years past as an exceptionally able and well equipped sculptor of animals, and a water colorist of skill and feeling. Some of his admirers indeed have so highly estimated his sculptures as to call him the "American Barye," an appellation also claimed for the late Edward Kemeys of Washington.

Be this as it may, the visitor to the display of sculptures and water colors by Mr. Proctor which opened at the Montross gallery last week and will continue there through this week, will be surprised by the strength, fidelity and anatomical and other knowledge of the habits and expressions, especially of wild animals, shown by the artist in his sculptures, and the simplicity and charm of his water color sketches and pictures of western scenery and wild animals.

To the frequenter of sculpture exhibitions and the student of sculpture some of the finest pieces shown are familiar, notably the splendid Buffalo head, the crouching panther and the bas reliefs of the bull and cow moose and calf. The man models with strength and conviction and absolute fidelity to nature. Excellent is his equestrian statuette of an Indian chief, and admirable the simple "Dog Gnawing a bone."

Mr. Proctor paints in the lighter medium in broad washes, and gives a simple direct message. He is not a colorist, and prefers low keys and grays and browns. Sincerity is the key note of his art in both sculpture and painting.

### J. DUNBAR WRIGHT'S DISPLAY.

J. Dunbar Wright, for some years known as an amateur photographer of unusual ability, and who has delighted many audiences with his lectures, illustrated by his own photographs, of the Orient, the West Indies, India and Egypt, now comes before the art public as a painter, and in an exhibition of some twenty landscapes in oil, which opened at the Fischel, Adler and Schwartz galleries, No. 313 Fifth Avenue on Monday, and will continue there through Saturday next, reveals himself as an artist of marked ability and promise.

Mr. Wright has found his subjects in California, Brittany, the Adirondacks, Holland, and so near at home as Plainfield, N. J. His work shows the influence of Thaulow, with whom he studied for a while, but has much originality and strength. His pictures have atmosphere and he paints with feeling and sincerity. He also shows versatility, and unusual perception of

nature's changing moods. Especially good are the "Midday-French Coast," very luminous and charming in color, the "Snowclad River Bank," "Crisp Winter Day," a fine rendering of snow, the "Path in the Woods," as good as a Shurtleff, the tender and feeling and "On the Pacific," a delicate colored "Night" and "On the Pacific," a delicate colored marine, full of light and with fine effect of distance.

No American artist hitherto unknown to the public like Mr. Wright, has leaped as it were, as he has, into the art arena in this charming display.

### BEAUTIFUL BOUND BOOKS.

In addition to the important and interesting exhibition of prints of coiffures and costumes and of articles of the Boudoir des femmes of the XVIII. century, to open at the Bonaventure Galleries, No. 5 East 35th street, on Monday, there will be shown a collection of beautiful bound books, including two volumes of the Napoleon Dynasty, oblong folios of green levant, with the arms of Napoleon in gold on the sides, enclosed in a rich empire border, the work of the Paris binder David. The contents comprise a collection of autograph letters, official documents and portraits of the family of Napoleon I, his marshals, and well known men and women of the third Empire. Mr. Bonaventure will also show many valuable autographs, old and modern and a history of France in autographs and portraits.

### MINIATURES AT SCOTT & FOWLES.

An exhibition of miniatures by Henry Turrell will open at the Scott and Fowles galleries, No. 295 Fifth Avenue today, to continue for some weeks. Mr. Turrell is an Englishman who has painted many well known New Yorkers, including members of the J. P. Morgan, Percy R. Pyne and Archibald Russell families, and these will be on view, with other of the artist's works.

### POOR LIBRARY SALE.

Rarities abound in Part II. of the library of Henry W. Poor, consisting of 1,045 lots, to be sold at Anderson's on December 7, 8 and 9. This part of Mr. Poor's celebrated collection is expected to fetch from \$40,000 to \$50,000. In it are included incunabula, manuscripts, and productions of the early presses, Americana of much value, early English literature, fine specimens of binding, and a large number of other scarce items.

From the prices obtained for the books in the first part of Mr. Poor's library that were disposed of last week this magnificent collection, which has been famous for years as one of the finest in the world, is likely to break all records for large sales in America.

The library is to be sold in five parts, and the sum realized last week was close to \$47,000. As the forthcoming parts contain books of equal importance, the total sum for the entire collection is expected to exceed \$200,000.

The great Brinley sale of 1879, which was peculiarly rich in early Americana, has hitherto held the high record, realizing over \$172,000. The famous Daly sale brought \$166,000; the Brayton Ives library, \$124,000, and the Barlow sale nearly \$85,000.

The prices obtained thus far for the Poor collection reveal the fact that the number of great book collectors is steadily increasing, which logically enhances the value of coveted editions. New records for many books have been made, and the prices obtained in many cases would have been considered fabulous twenty or twenty-five years ago.

### SATTERLEE SALE.

By order of the administratrix of the late Walter Satterlee, an exhibition and sale of the paintings of the dead artist were held at his old studio, 96 Fifth Avenue, this week. The artist won the Clarke prize at the National Academy in 1886, gave much of his time to water colors, and also taught considerably and was identified with the older crowd of painters who had workshops for years at the old Y. M. C. A. building at Fourth Avenue and Twenty-third street.

### SAY PICTURE SALE.

A special cable despatch to the World from Paris, says Mme. Henri Say, who was Miss Mary Davis, of New York, and is Frederick Gebhard's aunt, finds her once vast estate slowly but surely slipping through her fingers. She has been compelled to sell by auction the marvellous Gobelin and Beauvais tapestries and the famous collection of pictures which she inherited from her husband, who died in 1899.

Henri Say was a tremendously heavy sugar refiner, nephew of an industrious Frenchman, the late Leon Say, once Minister of Finance.

His widow's troubles began in 1905 when Cronier, director of the Say Refinery, committed suicide. Then it was discovered that, besides his private fortune, he had embezzled and lost in speculation a vast sum of the refinery's money. Mme. Say then tidied over her financial difficulties by selling a chateau to King Leopold of the Belgians, who gave it to his innamorata, Baroness Vaushan.

A story, whether true or not, in which J. Pierpont Morgan figures, went the rounds here and, at any rate, will contrast Mme. Say's former wealth with her present poor estate. In 1904 Mr. Morgan was her guest at dinner and greatly admired a picture in her gallery.

"I will give \$20,000 for that picture," Mr. Morgan is reported to have said at dinner to Count St. Aubyn, a kinsman of the Says. "Arrange it for me. I will give you \$2,000." "It is impossible, you mistake," exclaimed the Count. "Mme. Say does not wish to sell her pictures."

"Then why am I here?" asked Mr. Morgan.

Many persons in Europe lay plans to sell pictures and art objects to Mr. Morgan. He thought the dinner was such a scheme, the story goes.

### PARIS PICTURE SALE.

At a sale at the Hotel Drouot, Nov. 23, the "Interior of Sheepfold," by Charles Jacque, did not fetch the \$5,000 asked for it, but was sold for \$3,440 to Messrs. Tooth. Another Jacque, "Hen Roost," was bought by M. Danthon for \$1,000, in excess of the price asked.

The keenest competition of the day was for "The Lacemaker," portrait of an old woman, by Felicien Rops, which went to M. Camille Blanc for \$3,400. Arnold & Tripp paid \$2,220 for "Banks of Allier," by Harpignies, but the price asked was \$2,000.

M. Lasquin gave \$2,242 for "The Orphan," a young girl praying, by Henner, for which \$2,000 was asked. For two views of Venice by Ziem, "The Grand Canal" and "Slaves' Quay," \$1,400 was asked. Both went to Bousod & Valadon for \$2,000 and \$1,720. The same secured at less than the price demanded "Pasturage," by Van Marcke, for which \$1,600 was paid.

M. Vibert ran up to \$1,720 "A Game of Cards," by Roybet, estimated as worth \$1,200. Another Roybet, "Gentilhomme au Bouquet," fetched \$720. Chaplain's big picture "Night" went to M. Petit for \$1,200, \$800 being asked.

### LAPHAM LIBRARY SALE.

The next noteworthy library to be auctioned off in this city is the one owned by Edwin N. Lapham, formerly of Chicago, but now a resident of New York. Its value is estimated at from \$25,000 to \$30,000. It will be sold at Anderson's on Dec. 1, 2 and 3.

There will be 1,517 lots in the sale. The works are chiefly of what Mr. Lapham calls the "Tennysonian period," although his "Johnsonian era" is also well represented. Among the "Johnsonian" rarities are first editions of the famous lexicographer's "Prince of Abyssinia" and "The Vanity of Human Wishes," and first editions of Goldsmith, R. B. Sheridan, Smollett, and Fielding. The Goldsmith first editions include "Memoirs of a Protestant," his first book; "Art of Poetry on a New Plan," published anonymously; "The Traveler," "The Vicar of Wakefield," "The Deserted Village," "She Stoops to Conquer," and "Retaliation."

### WON'T DIG OUT HERCULANEUM.

A special cable despatch to the Sun from Naples says: The Archaeological Commission, which has been investigating the question of excavating Herculaneum, assembled at Naples to-day. The chairman, Prof. de Pedra, reported on his investigations of the proposed excavations.

He said the excavations of Herculaneum did not promise important results. He favored continuing the excavations of Pompeii. The commission acquiesced in the professor's conclusions and made a recommendation to carry them out.



## WITH THE DEALERS.

Mr. Herman Schaus, who has been ill at his residence for some weeks past with a severe cold, is improving, but is not yet at the galleries.

Mr. Eugene Fischhof arrived from Paris on Thursday. This is his first visit to New York since January, 1907.

At the Galleries of Julius Oehme, No. 320 Fifth Avenue, there are now, among other good pictures a splendid head of a young woman "La Reveuse," by Henner, painted for Mr. Oehme in 1903, sold by him and now regained, an exceptional example, a large Schreyer of the Algerian period, very rich in quality, a chicken piece by Jacques of his best period, a fine and characteristic female head by Lenbach, two examples of Josef Israels, one a water color, and another, an oil, of a fisher girl, painted only recently. There is also a good example of the young van Mastenbroek, the pupil of Jacob Maris, who recalls his master, a canal scene at Rotterdam.

At the Galleries of Gimpel and Wildestein, No. 509 Fifth Avenue, there is the usual assortment of a few choice and rare pictures by the masters of early and modern European art. M. Rene Gimpel is expected to arrive about the middle of December.

There will be placed on exhibition at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue on Monday, the rare antiques and other objects from the San Giorgi galleries of the Palazzo Borghese of Rome, which will make a beautiful display, and whose dispersion at auction by Mr. James P. Silo on the afternoons of Thursday, Friday and Saturday next, Dec. 3, 4 and 5, will be one of the most notable sales of the season. The objects in the sale, and which comprise old bronzes and marbles, Gubbio plates, wrought iron doors, XIV and XV century carved ivories, XVI, XVII and XVIII century tapestries, bibelots, etc. of the Italian and English periods, etc., come from the collections of Lord Philip Currie, former English Ambassador to Italy, Prince Centurione Scoto of Genoa, and other well known collectors.

M. Ercole Canessa of the well known Naples, Paris and New York house of C. and E. Canessa arrived on La Provence last Saturday. This is M. Canessa's first visit to New York since the winter of the Marquand sale. He has brought with him and has on view at the Canessa Galleries, No. 479 Fifth Avenue, some exceptionally rare and valuable antiques and art objects and old coins and medallions. Of the last perhaps the most interesting are one hundred old Roman and Greek coins from Boscoreale, among which are 39 gold medallions. There are also shown by M. Canessa, four large medallions from Syracuse, two signed by Cimon and two by Evanetos, and a series of the Syracuse period.

The collectors of old potteries will be enchanted with the remarkable collection of 30 pieces of primitive Italian faience made at the pottery established by Lorenzo de Medici at Florence 1560-1559 and formed by Mme. Caciola at Taormina Sicily. These remarkable pieces, vases panels and jars, all well preserved, were executed by the best artists of the time before the period of commercial faience and for the noble families whose portraits they bear. The portraits indeed are all of distinguished personages of the period. For example on one pair of vases are the quaint portraits of Lorenzo de Medici and his wife, done by Pierre de la Francesca,

while another bears the portrait of the Grand Seigneur de Lucca, Castruchio Castencari.

A superb example of Andrea della Robbia is also among the latest acquisitions of the house. Next week reproductions of some of the pieces of the Caciola collection, with description, will be made.

## OLD PRINTS POPULAR.

Some twenty years ago an art dealer in this city bought a large quantity of steel engravings of William P. Frith's "Derby Day" and the "Railroad Station." In a few years Frith's popularity had died away and nobody wanted the steel engravings. They lay hidden away in a portfolio for fifteen years, and in the meanwhile the old artist, now in his ninetieth year, had the chagrin of seeing his chef d'oeuvre the "Derby Day," taken down from the walls of the National Gallery in London and relegated to the Tate Gallery, to bear company with many mid-Victorian monstrosities. It was an unnecessary bit of cruelty on the part of the powers that be; they might have waited until Frith was dead. Recently the New York art dealer brought out his portfolio of Frith engravings, and to his astonishment they sold so rapidly that in a few days he had none of the "Railroad Station" and only a few of the "Derby Day" left. This is another proof of what Sir Purdon Clarke has often said he has learned from his long experience as a museum man, that the general public likes pictures that tell stories. This may sadden the artist who exists only for art's sake, but it is an undeniable fact. —New York Evening Post.

## MODERN PAINTINGS FADING.

A special correspondent of the New York Times writes from Paris: Several art critics have recently noticed that many of the modern pictures in the Louvre are rapidly cracking and changing color, while some of the older pictures, such as the Rubens, look as if they were painted yesterday. Among the paintings which have changed are Henner's "Suzanne," Farguier's "Spanish Scene," and Ingres's Portrait of Cherubini.

The trouble seems to be in the oil, which leaves the picture in a bad way when it dries. Of course, the older painters used oil, too, but they painted on a glazed surface, which more or less absorbed it. Then, modern painters apply new paint to a picture without waiting for other paint to dry. Henner's pictures are rapidly being destroyed by the bitumen which he employed. The painter knew that pictures painted by this method would not last, but he had made his reputation this way and he could not sell his pictures when they were not painted in the manner for which he was famous.

Revarnishing is also playing havoc with some pictures. As many as thirty coats have been applied to a few of the Louvre paintings, and every coat of varnish adds to the yellow tinge of the picture.

## MR. BANCROFT'S ROSSETTI.

Mr. Samuel Bancroft, of Wilmington, Del. an American collector of the works of Rossetti, who returned from Europe last week, says:

"The Metropolitan Museum's painting of Lilith is a copy. Some years after Rossetti painted the picture that I have, which is in oil, he made two copies of it in water colors, of which the Metropolitan Museum has one. It was purchased at Christie's, in London, by Mr. Roger E. Fry."

The Museum authorities state that Mr. Fry in his description of the painting, which the Metropolitan received last August, had referred to it as a copy made by Rossetti himself and the very finest representation of what the artist thought Lilith was like which could be obtained. Mr. Fry then declared that the original "Lady Lilith" was first painted in 1864 in oil and then repainted, in a manner of which he does not approve, in 1872. Rossetti then made two copies of the original oil painting, of which the one made for a Mr. Colbrath, of Liverpool, and now in the Museum here, is declared by Mr. Fry to be the finer. It is understood, however, that Mr. Bancroft does not accept the opinion of Mr. Fry as final and has called the attention of connoisseurs and officials of the Museum to his belief that his painting is the finest.

Lilith, according to tradition, was the wondrously fair first wife of Adam. The water color in the Museum is a work of wonderful beauty and bears the signature of Rossetti. On the back is a verse in his own handwriting.

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